

Esprit Orchestra

Alex Pauk
Music Director & Conductor

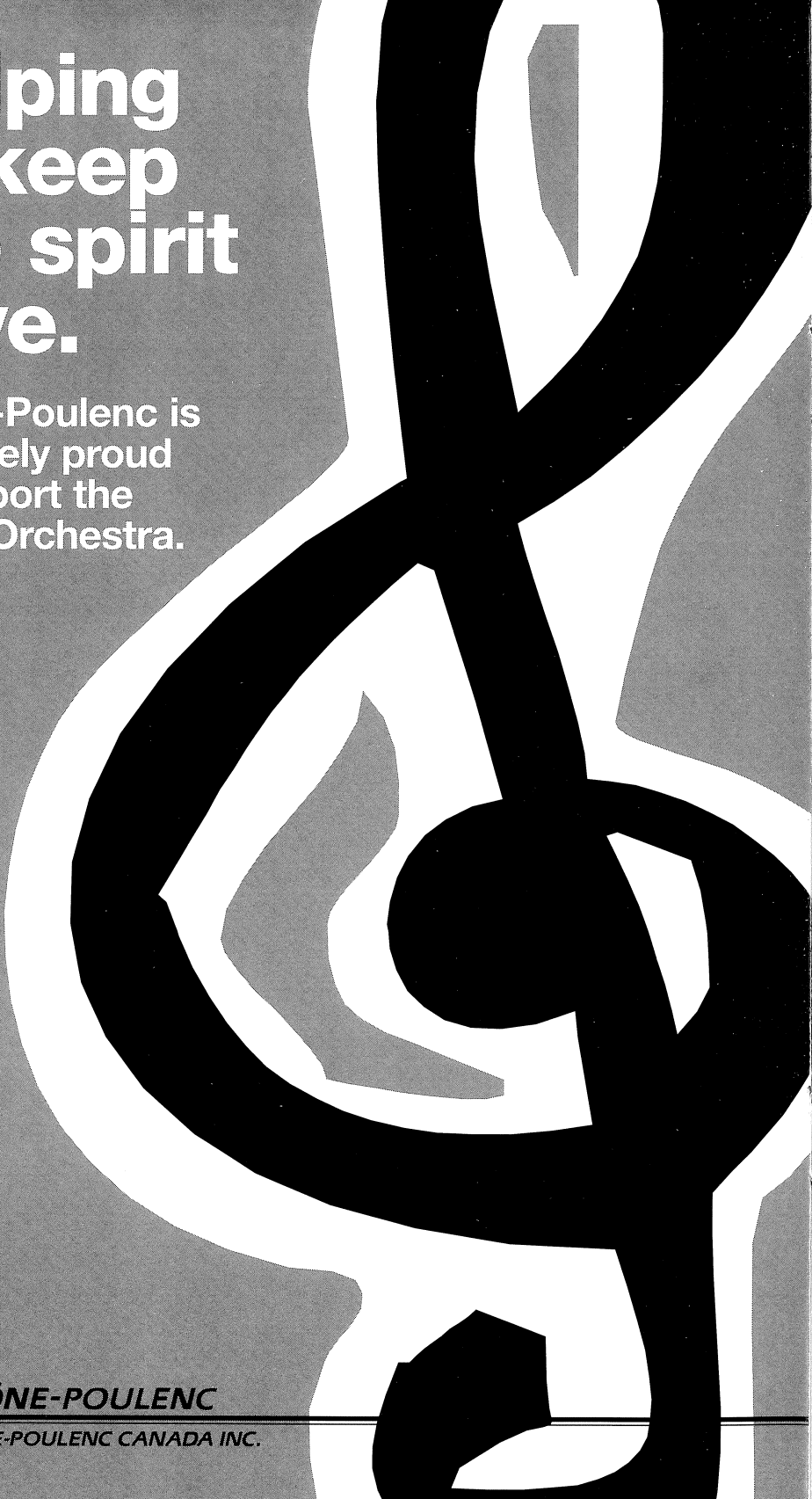


Four New Concerti

presented by



Friday, March 29, 1996
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PROGRAMME

Esprit Orchestra

Alex Pauk • Music Director & Conductor

Four New Concerti an evening of world premieres

presented by  **RHÔNE-POULENC**

featuring Nexus, percussion
 James Parker, piano
 Stuart Laughton, trumpet
 & Wendy Humphreys, soprano

Tallbrem Variations, 1994
for five percussionist and orchestra

Bruce Mather (Canada)

A Way A Lone II, 1981**

Toru Takemitsu (Japan)

INTERMISSION

The 3rd Piano Concerto, 1996*
(in three movements)

Harry Somers (Canada)

The Falcon's Trumpet, 1995*

R. Murray Schafer (Canada)

* *The Falcon's Trumpet* and *The 3rd Piano Concerto* are Esprit commissions made possible through the financial assistance of the Ontario Arts Council and The Canada Council.

**Due to illness, Sergio Barroso was unable to complete his *Concerto for Viola, Electronics and Orchestra* for performance this evening. It will be premiered by Esprit in the 1996/97 concert season. (Esprit's performance of *A Lone A Way II* is performed in tribute to Toru Takemitsu, who died this past February.)

Tonight's performance is being recorded by CBC Stereo for broadcast on Two New Hours, 94.1 FM in Toronto, Sunday April 21, 1996 at 10:05 p.m.

PLEASE JOIN US IN THE LOBBY AFTER THE CONCERT
FOR COMPLIMENTARY COFFEE AND TO MEET THE ARTISTS.

PROGRAMME NOTES

Tallbrem Variations **Bruce Mather**

The *Chevaliers de Tallbrem* is a club of eight wine lovers that meets once a year in Toronto to drink great wines with great cuisine. The meeting occurs near Christmas, as that is the only time that the two Montreal members come to Toronto. The name "Tallbrem" was formed by the first letter of the surnames of the eight members:

Eleanor Lawyer, Arts Administrator, and her husband Robin Engelman, percussionist, conductor and member of Nexus; Marion Ross, pianist, and her husband Robert Aitken, flutist, composer and conductor; Joanne Tod, visual artist, and her friend Bob Becker, percussionist and member of Nexus; Pierrette LePage, pianist, and her husband Bruce Mather, composer, pianist and conductor.

In 1991 a crest for the club was designed by Eric Mather, age eight. In 1993, I composed an unusual club song consisting of the name "Tallbrem" sung to a twelve-tone row: A-sharp, B, C, F-sharp, D-sharp, E, G, C-sharp, A, F, A-flat and D. The problem with such a song is that very few people can sing it accurately. However, we do practise it at our yearly meetings and we are making progress.

When Nexus commissioned me to compose a work for percussion and orchestra, I decided to write it in strict twelve-tone technique using the "Tallbrem" row. This was the first time in my life that I have used that

technique. As a student I tried several times but was always dissatisfied with the strict order of the notes. However, as a teacher of composition, I often assign exercises in twelve-tone technique and in the process of helping my students I learned how to use the technique myself.

In addition to conventional percussion instruments like the vibraphone, glockenspiel, marimba, chimes and drums, I use steel pans and cowbells. Formally the work is conceived as a mosaic of six elements that appear several times in various forms:

1. *Klangfarben* (colour of sand) featuring a melody that changes instrumental colour on each note (percussion only) (four times);
2. *Steel Pan Solo* accompanied by percussion ensemble (two times);
3. *Nine Drums* of different pitches used to create a "melody" (with orchestra) (three times);
4. *Chimes Solo* (two times);
5. *Tremolando*, harmonic passages featuring "tremolando" on marimba (two players) and steel pans (with orchestra) (four times);
6. *Unison*, a single line in the orchestra accompanied by percussion ensemble (four times).

Bruce Mather

A Lone A Way II **Toru Takemitsu**

A Way A Lone was composed in 1981 to commemorate the tenth anniversary of the Tokyo Quartet. It premiered at Carnegie Hall in February of that same year. *A Way A Lone II*, Takemitsu's string orchestra version of the same piece, was arranged soon after and first performed by the Sapporo Symphony Orchestra in June, 1982.

The title, "a way a lone," is a coinage derived from a passage in James Joyce's novel *Finnegan's Wake*. Its image, according to Takemitsu, is the movement of water when the Liffey River in Dublin pours itself into the fatherly seas - as Joyce expressed it - and when many other streams join it, each running with its own cry of joy. The water, even after flowing ashore, continues to move, transfiguring itself into various tidal currents.



James Parker, piano

The 3rd Piano Concerto **Harry Somers**

Dedicated to the memory of
E. Robert Schmitz

I studied piano with Robert Schmitz during the late 1940s. He was one of the major influences of my life. His ideas and concepts, his calm dedication to music and study, made a lasting impression on me.

E. Robert Schmitz's contributions to music in general, and the piano in particular, were considerable.

A graduate of the Paris Conservatoire, Schmitz knew Claude Debussy and performed much of Debussy's music under the composer's guidance. He was one of the first to bring the music of Charles Ives to the attention of the musical world. He was responsible for bringing Maurice Ravel to North America in the 1920s for a memorable tour of the United States and Canada. He introduced the music of Olivier Messiaen to New York in the 1930s.

As a pianist he was held in the highest esteem by Virgil Thompson when the latter was music critic for the *New York Herald Tribune*. He wrote a revolutionary book on piano technique and the musical process titled *The Capture of Inspiration*.

The main ideas for *The 3rd Piano Concerto* have been on my mind for more than ten years. I first started writing them down four years ago in a couple of movements of my *11 Miniatures* for oboe and piano, a composition commissioned by Lawrence Cherney. With Alex Pauk's invitation to write a work for Esprit, I decided to give those ideas full play.

The 3rd Piano Concerto is in three movements. The first is based entirely on the three note motif presented by piano at the opening. The second begins with an extensive, quiet piano solo, and then develops into what is essentially a three part form. The third movement consists of a play of polytonality, patterns, motifs and their variations. The harp is introduced for the first time.

Harry Somers

The Falcon's Trumpet R. Murray Schafer

Note by Stuart Laughton

The Falcon's Trumpet resulted from summertime experiences with Murray Schafer developing *And Wolf Shall Inherit the Moon*, the concluding music-drama of his *Patria* cycle. The "Wolf Project" takes the form of a week-long event in the forest, in which participants camp and prepare a ritual designed to reunite Wolf and Ariadne, the archetypal male/female characters of *Patria*. Murray was inspired to write a concerto on hearing the sound of my trumpet echoing across the wilderness lakes each August and also on learning of my life-long enthusiasm for birds of prey. I had written to him describing some memorable hawk sightings, mentioning the aspect of the birds, the arcs traced across the sky and the manner in which the action of the wind and clouds and character of the light at such moments created indelible memories for me. The powerful symbolism of the falcon in ancient Egyptian mythology must have appealed to him also.

The score of the concerto calls for forty-two instrumentalists (plus optional

soprano) in six groups, including two off-stage and three auditorium ensembles. The non-synchronous interaction of these groups recalls the acoustic of Schafer's outdoor music. Two revisions to the score - including an entirely new opening - were suggested to the composer in dreams. *The Falcon's Trumpet* was commissioned by Esprit Orchestra with funds provided by The Canada Council, and written in 1995 in Strasbourg and Indian River.

BIOGRAPHIES

Wendy Humphreys soprano

Wendy Humphreys, originally a professional harpist, has sung recitals, concerts, operas and oratorio with such groups as the National Ballet, the Netherlands Chamber Orchestra and the Allegri and Orford String Quartets. With trumpeter Stuart Laughton, she has released a compact disc of Canadian works written or arranged for the duo.

As an extension of her performing and teaching career, Wendy became a specialized kinesiologist and has created a stress-release/performance enhancement programme for performers and athletes, called *Performing on the Right Side of the Brain*.

R. Murray Schafer's *And Wolf Shall Inherit the Moon* (a week long music-theatre project) introduced Humphreys to the wilderness and changed the musical focus of her life. She writes:

Soon, the ice will be gone and the sixteen-and-a-half foot canoe will follow the chant of the paddle as I search for the ultimate concert stage - a wilderness lake with the perfect echo to complement Murray's music for voice and wilderness. Murray you've spoiled us all. Thank you!

Stuart Laughton trumpet

Esprit Orchestra trumpeter Stuart Laughton attracted early attention when he became both principal trumpet of Hamilton Philharmonic and a founding member of the Canadian Brass while still in his teens. At age 21, Laughton moved to the United States and upon graduating from the Curtis Institute of Music in Philadelphia was invited by Rudolf Serkin to the Marlboro Festival. Shortly after, Laughton was appointed principal trumpet of the Orchestra of La Scala in Milan by personal invitation of conductor Claudio Abbado. During his time at La Scala, Laughton recorded for the Deutsche Grammophon label and, under Abbado, participated in important performances of works by Luigi Nono and György Ligeti.

In North America, Laughton has been featured as guest soloist with leading orchestras like the Toronto Symphony. A passionate advocate of new music, he regularly performs works written for him by composers such as Malcolm Forsyth, J. Scott Irvine, Barrie Cabena, Peter Tiefenbach and writer Paul Quarrington. Laughton's recording of new Canadian music on his own Opening Day Recordings label was

nominated for a 1994 JUNO Award. His latest solo release, *Baroque Banquet*, received a coveted five-star performance rating from *Classical Music Magazine*.

Stuart Laughton lives in Burlington with his wife, former National Ballet soloist Wendy Reiser (now a family physician) and their three children.

NEXUS

percussion

Bob Becker • Bill Cahn • Robin Engelman
Russell Hartenberger • John Wyrse

1995/96 is Nexus's twenty-fifth anniversary season and another busy year for the Toronto-based percussion ensemble. The season includes solo appearances with symphony orchestras in Canada, the U.S., Finland, Austria, the Netherlands, Germany, Luxembourg and Norway, as well as the addition of two new recordings to their catalogue of nine compact discs.

Highlights of Nexus's twenty-fifth anniversary season include premiere performances of orchestral and solo works composed by Nexus members; a celebration series of concerts in Toronto and a special *Twenty-Fifth Anniversary Concert* on June 11, 1996.

A founding member of Nexus, **Bob Becker** holds Bachelor's and Master's degrees from the Eastman School of Music where he studied percussion with William Street and John Beck, and composition with Warren Benson. He also spent four years doing post-graduate study in the World Music program at Wesleyan University.

Becker's performing experience spans nearly all of the musical disciplines where percussion is found. He has been percussionist for the Marlboro Festival and timpanist with the Marlboro Festival Orchestra under Pablo Casals. For several years he was percussionist with the Paul Winter Consort, and he has performed and recorded with Marion Brown, Gil Evans, Steve Gadd, Paul Horn and Chuck Mangione. He has appeared as tabla soloist in India and has accompanied many of the major artists of Hindustani music. He is also a founding member of the Flaming Dono West African Dance and Drum Ensemble in Toronto. As a regular member of the ensemble Steve Reich and Musicians he has toured world-wide and appeared as soloist with the Israel Philharmonic, the Brooklyn Philharmonic, the New York Philharmonic and the London Symphony.



Stuart Laughton, trumpet

Bill Cahn joined the Rochester (NY) Philharmonic Orchestra as principal percussionist in 1968. He has appeared as soloist with the RPO and with major symphony orchestras and music festivals throughout the United States and Canada. He has been a member of Nexus since its formation. Cahn has performed with composers, ensembles and popular artists representing diverse musical styles - among them Edgar Varèse, John Cage, Steve Reich, new Music Concerts of Toronto, The Paul Winter Consort, The Chuck Mangione Orchestra, Jimmy Durante, Chet Atkins, Carmen Cavallero and Doc Severensen.

Cahn's articles and essays on music and percussion have been published in music periodicals and he has authored three books on music subjects. His compositions for solo and ensemble percussion have been published and distributed world-wide, and in 1985 he wrote and produced the six-minute classical music video *March to the Scaffold*, featuring the Rochester Philharmonic Orchestra. Cahn has also written educational programs for symphony orchestra and created programs featuring percussion for public schools throughout New York State.

Robin Engelman studied percussion and composition with Warren Benson at Ithaca College, New York. He is a founding member of Nexus and two of his compositions, *Bridge* and *Remembrance*, have been performed and recorded by the group. A teacher as well as a performer, Engelman has taught percussion at universities in New York State and Toronto.

Engelman has appeared as a soloist with symphony orchestras and music festivals world-wide. He was principal percussionist with three symphony orchestras in the United States, before serving in that capacity under Seiji Ozawa and Karel Ancerl with the Toronto Symphony and for a number of years was principal percussionist with the Canadian Opera Company Orchestra as well as conductor and director of the Contemporary Music Ensemble at the University of Toronto. He continues to conduct and direct the Percussion Ensemble of the University of Toronto and conducts Contemporary Music Concerts and recordings for the CBC, New Music Concerts (Toronto) and Chamber Concerts Canada. He composed, arranged and conducted the music with Nexus for a Tim Wynne-Jones original story for narrator and dance, *Once There Was Only Sky*, and recently conducted the premiere of composer Harry Freedman's *Alice* with the Smith Gilmore Theatre Group.

Russell Hartenberger is Professor of Percussion at the University of Toronto and performs regularly with the Steve Reich Ensemble. He holds a Ph.D. in World Music from Wesleyan University where he studied the mrdangam, tabla, Javanese gamelan and West African drumming.

Hartenberger is a founding member of Nexus and has appeared as a featured performer with the New York Philharmonic, Boston Symphony, Philadelphia Orchestra, Cleveland Orchestra, London Symphony, Israel Philharmonic, Cologne Radio Orchestra, Toronto Symphony and with other leading orchestra in North America.

As a New Music soloist, Hartenberger has performed in Toronto, Montreal, Vancouver and Tokyo. He has also performed with the Oklahoma City Symphony, as xylophone soloist with the U.S. Air Force Band, as percussionist with the Paul Winter Consort, at the Marlboro Music Festival and as timpanist with the Canadian Opera Company Orchestra. He has done extensive touring throughout North America, South America, Europe, Australia, China, Korea and Japan and has attended music festival in Ghana and India.

For many years **John Wyre** has been on a musical journey that has taken him from rock and roll, jazz and classical music through free improvisation, contemporary compositions and World Music.

As a performer he has been part of the Marlboro Music Festival, the Toronto Symphony and the Boston Symphony Orchestra. He is a founding member of Nexus.

Wyre's compositions have been performed by Nexus, the Japan Philharmonic, the New York Philharmonic, the Cleveland Orchestra, the Toronto Symphony Orchestra and several other major orchestras throughout North America.

He is Artistic Director of World Drums and has organized and directed international drum festivals since 1984, including presentations at Expo '86 in Vancouver, the 1987 Calgary Winter Olympics and Expo '88 in Brisbane. He recently created the music for an IMAX film on the mountain gorillas of Rwanda.

James Parker

Piano

James Parker achieved national recognition with a first place win at the 1984 Eckhardt-Gramatté National Music Competition. Major honours have continued to come his way, including The Canada Council's Virginia P. Moore Award as "most promising young classical artist" and first place wins in the Juilliard Concerto Competition and CBC Radio's 25th National Competition for Young Performers.

Parker studied with Lee Kum-Sing at the Vancouver Academy of Music and at the University of British Columbia, receiving a Performance Diploma and a Bachelor of Music Degree. During that period, Parker spent his summers at the Banff Centre of Fine Arts, studying with Marek Jablonski and Lorand Fenyves. With the assistance of The Canada Council Parker then travelled to New York to study with Adèle Marcus at the Juilliard School, where he received his Master of Music and Doctorate of Musical Arts degrees.

Parker has exhibited his astounding technique and sensitive musicianship in solo, orchestra and chamber performances across Canada and internationally. He has performed with every major Canadian orchestra and his recitals have taken him to the Canadian Embassies in England and the United States. In concerto performances, Parker has appeared under the Baton of Maestros Commissiona, Meyer, Bernardi, Streatfield, Tintner, Kunzel, Pinnock and Dutoit.

In addition to his busy solo career, Parker appears regularly with Canadian

violinist Martin Beaver and as pianist with the Gryphon Trio. Parker has been featured in chamber music festivals in Seattle, Banff, Parry Sound, Elora, Orford, Guelph and Ravinia and he appears frequently on the CBC Radio and Television Networks, as well as on CFMX, CJRT, WNCN, Radio France, Frankfurt Radio and on the Global and MuchMusic television stations.

Bruce Mather

Composer

In addition to his work as a composer, Bruce Mather is a teacher and accomplished pianist. Born in Toronto, he studied piano with teachers like Alberto Guerro and Alexander Uninsky and music theory and composition with Godfrey Ridout, Oskar Morawetz and John Weinzwieg. His summers in 1957 and 1958 were spent at



NEXUS, percussion

Colorado's Aspen School of Music where he was introduced to Darius Milhaud. Later (1959 to 1961) he studied with Milhaud at the Conservatoire in Paris, as well as with Olivier Messiaen. Mather also studied composition at Stanford University, California (1962 to 1964) with Roy Harris and Leland Smith and conducting with Pierre Boulez in Basel (1969).

Since 1966 Mather has been on the teaching staff at McGill University and in 1986 became conductor of its Contemporary Music Ensemble. His own performances as a pianist - both as a soloist and with his wife, pianist Pierette LePage - have included many contemporary works. He has composed consistently since 1956 and has been widely commissioned by such organizations as the CBC, Société de musique contemporaine du Québec, the French Ministry of Cultural Affairs, the Montreal Symphony Orchestra, New Music Concerts and Ten Centuries Concerts. Mather's music is performed widely throughout North America and Europe.

Mather's love of poetry, especially French poetry, has had a significant impact on his music, contributing to his use of voice. In 1974 Bengt Hambraeus wrote that "Mather's vocal music is extraordinarily well articulated, the product of a musician-poet who is aware of the inner-most values of the poets he has chosen." Mather's seeming preference for small ensembles, of diverse instrumental combinations, is another feature of his music and, more personally, his love of fine wines another significant influence. Several of Mather's compositions are named after his best-loved wines.

Mather is actively involved with the SMCQ and was a director from 1966 to 1981. In 1979 he won the Jules Léger Prize for new chamber music with *Musique pour Champigny* (1976) and in 1987 won one of the Micheline Coulombe Saint-Marcoux prizes awarded by CAPAC* for *Barbaresco* (1984).

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R. Murray Schafer Composer

R. Murray Schafer is widely recognized as composer, author, educator, visual artist, broadcaster, dramatist, journalist, scholar and pioneer in the field of soundscape studies. In addition to music, he has studied languages, literature and philosophy and has travelled extensively throughout the world.

While teaching at Simon Fraser University (1965-75), Schafer set up the *World Soundscape Project* dedicated to the study of the relationships between people and their acoustic environment. His unique and imaginative booklets - *The Composer in the Classroom*, *Ear Cleaning*, *The New Soundscape*, *When the World Sings* and *The Rhinoceros in the Classroom* - illustrate the composer's experiences with students, and are among the first attempts to introduce Cageian concepts of creative hearing and sensory awareness into the Canadian classroom.

One of Schafer's focuses in the 1980s and 1990s has been his *Patria* cycle, a twelve-part cycle of music-theatre

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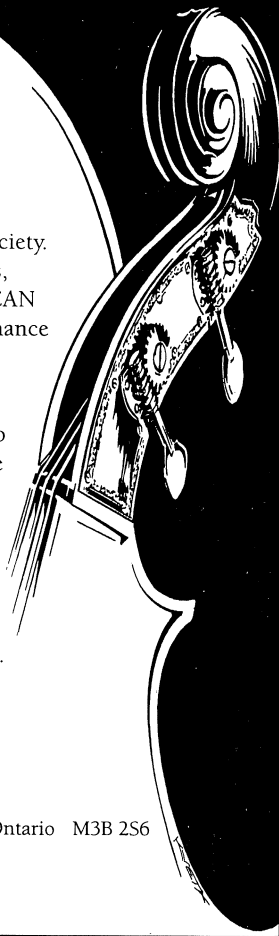
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works begun in 1966. Dissatisfied with the limitations and excesses of traditional opera, Schafer employs a unique marriage of music and theatre which he calls the "theatre of confluence." Ritual has played a significant role in Schafer's performance, and much of his work has sought to eliminate the boundary between audience and performer, turning the audience into active participants.

Widely recognized for his contribution in the field of music in Canada and around the world, R. Murray Schafer was the first recipient of both the Jules Léger Prize for New Chamber Music and the Canadian Music Council's composer of the year award (both in 1977). He was also the first to receive the Glenn Gould Award, presented to him by Yehudi Menuhin, and in 1993 Schafer was awarded The Canada Council Molson Prize for the Arts recognizing outstanding lifetime contribution to the cultural and intellectual life of Canada.

Harry Somers

Composer

Born in Toronto in 1925, Somers entered the Royal Conservatory of Music in Toronto at the age of 16, studying piano with Reginald Godden (1941-43) and Weldon Kilburn (1946-49) and composition with John Weinzwieg (1942-43; 1946-49).

Studying in Europe in 1960, Somers discovered the "new music" of Pierre Boulez, Karlheinz Stockhausen and Luciano Berio, which was to have a significant impact on his own work. The 1960s saw the creation of such

idiomatic orchestral works as *The Picasso Suite* (1964); major choral works such as *God the Master of This Scene* (1962) and *Five Songs from the Newfoundland Outports* (1968); as well as *Twelve Miniatures for Voice and Instrumental Trio* (1964) and the song cycle *Evocations* (1966).

In 1967 Somers completed the three-act opera *Louis Riel*. Commissioned for the Canadian Opera Company by the Floyd Chalmers Foundation, *Louis Riel* has been performed widely since its premiere in 1967, including performances at Montreal's Expo '67 and, in 1975, at the Kennedy Center in Washington, D.C. as part of a special Canadian festival held in conjunction with the U.S. Bicentennial. This marked the first time a full-length opera by a Canadian composer was performed outside Canada.

In 1992 the Canadian Opera Company premiered another of Somers' operas - *Mario and the Magician*. Other recent works include *Concerto for Guitar and Orchestra* (1984); *Chura-Churum* (1985) and the children's opera *A Midwinter Night's Dream* (1988).

Harry Somers is a founding member of the Canadian League of Composers. In 1971 he was named a Companion of the Order of Canada. He has received honorary doctorates from the University of Ottawa; the University of Toronto and York University. Since the late 1950s he has composed almost exclusively on commissions from such organizations and individuals as the National Ballet of Canada; the Pittsburgh Wind Symphony; the CBC; the Toronto Symphony; Yehudi Menuhin and many others.

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Toru Takemitsu

Composer

Toru Takemitsu's fame as a composer emerged in the 1960s and 1970s. The most famous of all Japanese composers, he contributed enormously to the growing relationship between Japanese and western composers and performers. Following a visit to Tokyo in 1966, Aaron Copland said "I consider [Takemitsu] to be one of the outstanding composers of our time."

Very early in his career, Takemitsu developed an interest in multi-media art and electronic sound. These, as well as traditional Japanese culture and instruments and the music of western composers like Debussy, Stravinsky, Webern and Cage, influenced his music tremendously.

A respected author and teacher as well as a composer, Takemitsu lectured at such universities as Harvard, Boston and Yale and was guest composer or composer-in-residence at the Canberra Spring Festival, Berliner Festwochen, Tanglewood Festival and many others.

Takemitsu's music is recorded widely and performed throughout the world. He has been commissioned and performed by orchestras like the Boston Symphony, New York Philharmonic and San Francisco Symphony Orchestra. His music includes work for choir, chamber ensemble, symphony orchestra, traditional Japanese gagaku orchestra and electronics. He also wrote music for Japanese and American film, including *Woman of the Dune*, *Kwaidan*, *Ran* and *Rising Sun*.

Born in 1930, Takemitsu died this past February. Before his death he was

awarded the prestigious 1996 Glenn Gould Prize, presented to "an individual who has earned international recognition for exceptional contribution to music and its communication through the use of many communications technologies."

Alex Pauk

Conductor

As a conductor and composer, Alex Pauk has been a leading exponent of new music in Canada since graduating from the University of Toronto Faculty of Music in 1971. After graduation he participated in the Ontario Arts Council Conductor's Workshop for two years, then continued his studies in Tokyo, at the Toho Gakuen School of Music, and Europe.

In the early 1970's, Pauk settled in Vancouver, being named Vancouver's Musician of the Year in 1975. There he helped establish the new music group Days Months and Years to Come, for which he was Music Director and Conductor until 1979.

Before moving to Vancouver, Pauk had been instrumental in establishing ArrayMusic in Toronto and was its first conductor.

Pauk returned to Toronto in 1980 and in 1983 founded Esprit Orchestra. In his role as Music Director and Conductor, Pauk is committed to the development of a Canadian musical literature, and this commitment has lead to Esprit's commissioning of over 40 new works by over 35 Canadian composers. Along with careful attention to programming, Pauk's work as Esprit's Music Director involves

Esprit Orchestra 1995/96

Alex Pauk
Music Director & Conductor

a strong role in the development of the orchestra's *Toward a Living Art* education programme.

Pauk was Co-Chair for the ISCM World Music Days held in Toronto and Montreal in 1984. In 1986 he was Music Director and Conductor of the Satori Festival of New Canadian Music held in Winnipeg.

As a composer, Pauk has written over 35 concert works and has received commissions from the Canadian Broadcasting Corporation, New Music Concerts (Toronto), Vancouver New Music Society, The Quebec Symphony Orchestra, the Toronto Symphony, leading Indian dancer/choreographer Menaka Thakkar, harpist Erica Goodman and many others. He has also composed for film, television, radio and music theatre.

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Alex Pauk, conductor

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Esprit Orchestra

Violin I

Fujiko Imajishi (Concertmaster)
Mary Osoko
Anne Armstrong
Sheldon Grabke
Paul Zevenhuizen
Michael Sproule
James Aylesworth

Violin II

Dominique Laplante
Jayne Maddison
Joanna Zabrowarna
Xiao Grabke
Yakov Lerner
Ellen Farrugia
Parmela Attariwala

Viola

Douglas Perry
Valerie Kuinka
Beverley Spotton
Angela Rudden
Rhyll Peel
Anthony Rapoport

Cello

Paul Widner
Elaine Thompson
Maurizio Baccante
Roman Borys

Double Bass

Tom Hazlitt
Robert Speer
Paul Langley

Flute

Christine Little
Maria Pelletier

Oboe

Lesley Young
Karen Rotenberg

Clarinet

Gwilym Williams
Richard Thomson

Bassoon

Gerald Robinson
William Cannaway

Horn

Gary Pattison
Vincent Barbee

Trumpet

Raymond Tizzard
James Gardiner

Trombone

Robert Ferguson
David Archer

Tuba

Scott Irvine

Harp

Janice Lindscoog

Percussion

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| Programming & Promotions Co-ordinator | Randy Leslie |
| Assistant to the General Manager | Vanessa Root |
| Receptionist | Judy Cable |

Box Office

| | |
|----------------------------------|--------------------|
| Manager | Pauline Friesen |
| Assistant Manager | Ted Clark |
| Customer Service Representatives | Fem Henry-Pearsons |
| | James Manson |

Systems

| | |
|---------|--------------------|
| Manager | Kyril Stoikopoulos |
|---------|--------------------|

Accounting

| | |
|--|-----------------|
| Payroll, Personnel & Box Office Accounts | Marcia DeGannes |
| Accountant | Yasmin Kamrin |

Front of House

| | |
|--|----------------|
| Manager | David Pearsons |
| Functions Coordinator (Jane Mallett Theatre) | Diane Kostick |
| Functions Coordinator (Bluma Appel Theatre) | Peter Aitken |

The Forum

| | |
|----------|----------------------|
| Director | Teresa Bellefontaine |
|----------|----------------------|

Jane Mallett Theatre

| | |
|-----------------|------------|
| Head Technician | Ken Taylor |
|-----------------|------------|

Bluma Appel Theatre

| | |
|--------------------|----------------|
| Head Electrician | Chris Root |
| Head Carpenter | Danny Walker |
| Property Master | Ken Clausen |
| Sound Operator | Ron Duclos |
| Theatre Technician | Douglas Parker |
| Flyman | Goeff Kay |

Board of Management

| | |
|-------------------------|---------------|
| Councillor Betty Disero | Nicki Eaton |
| Councillor Kay Gardner | David Hilton |
| Bill MacKinnon | Wanda O'Hagan |
| Peter Oliphant | |

The St. Lawrence Centre for the Arts is Toronto's Civic Cultural Centre owned by the City of Toronto and managed by a volunteer Board appointed by the City.

Latecomers will not be admitted until a suitable break in the performance or intermission. This is done at the discretion of House Management. The use of photographic equipment, personal stereos or recording devices is strictly prohibited by law in this theatre. Please check them with House Management. The St. Lawrence Centre does not accept responsibility for lost or stolen articles.

